

# Georgia Sings!

FALL ISSUE 1999

## In This Issue

Presidential Musings .....	1-2
Why Music? .....	2
Promoting Women's Choirs in Your Area .....	3
Southern Division Convention Information .....	4
Understanding Basic Copyright Law .....	6-7
The Choral Techniques of René Clausen .....	8
Accompanying Recognized as "Collaborative Art" .....	11
Executive Board .....	12

**Georgia Sings** is the official publication of the American Choral Directors Association of Georgia (ACDA). Each year, a Fall and Spring/Summer issue is published. Deadlines for submitting materials for **Georgia Sings** – Spring/Summer issue: **April 15**; Fall issue: **September 15**. Copy received after this date will not be published, and unsigned materials will not be considered. ACDA reserves the right to select and edit any and all materials submitted for publication. **Material should be submitted on 3.5" DOS or Mac OS formatted diskettes in any text format along with a hard copy of the materials presented for consideration.** Letters to the Editor and articles are welcomed and should be sent to:

John Ratledge  
Shorter College Box 2030  
315 Shorter Avenue  
Rome, Georgia 30165

## PRESIDENTIAL MUSINGS

Dear Georgia Colleagues,



I can feel it, and I know that you probably can also. It's that crisp, cool feeling that's evident early in the mornings now.

The seasons are changing and at times I feel that the entire world is following in kind. Major stress!! Another academic year has started, a new slate of officers and board members has recently taken the reins of Georgia ACDA, and there are new students in your classes, maybe even new classes to teach. You might even be at a new job since last year. I'll bet there are new choir members in your church choir. Things change and aren't we glad that they do? It's that time of year when we reflect on our last school year and try to initiate some changes in our routines – some needed and anticipated, while others we probably dread.

This is how I feel at the moment. I have been eagerly anticipating taking the job of President of the Georgia Chapter of ACDA, but now that it's actually happened, I am very anxious. I think we have probably all felt this at certain points in our lives, so at least I'm not alone in that. I would like to ask that you bear with me and the rest of the new officers of our chapter while we make some changes in our organization. Change is not always easy to handle and often avoided by many of us. I would recommend that you take just a few minutes out of your

busy schedule to read the book *Who Moved My Cheese?* written by Spender Johnson, M.D. It is a wonderful analogy about positive and negative reactions to all the many changes that we experience in our life journey. This is currently my required reading each night. Things do change, and we're usually the better for it, so let's get on with it.

At our annual summer conference this past year, all persons present were asked to complete a survey assessing various aspects of the conference. Reading all of the comments, both positive and negative, was quite an eye opener for me. It seems that many of us have strong opinions about how things should be done at the conference. That's great! What's not so great is that many of us with opinions of steel are on opposite sides of the fence. The board and officers of Georgia ACDA are beginning to make changes in several aspects of our organization. I hope that you will accept these changes with a positive and open mind and at least give them a chance.

For example, many of us would like to have seen the conference dates changed to another part of the year; however, the majority of us wanted to keep the conference in the summer months but close to the end of the summer. Therefore, the date of the summer conference has been moved and set, at least for the next three years, to the last full weekend in July. Spivey Hall has already been booked, so you can put these dates on your calendar and make plans accordingly. Next year will also be the inaugural year for at

(continued on page 2)

## PRESIDENTIAL MUSINGS CONTINUED – *Susan Cotton*

least one honor conference during the conference. This honor chorus will be for children's voices and our own Dr. Martha Shaw has graciously agreed to be our clinician. Sessions will be chosen in a different manner than they have been in the past, and we are changing our deadlines. Therefore, it's very important that you read your newsletter and stay in touch with other ACDA members in order to keep each other on track. The new deadline for submitting tapes to be considered for performance at the summer conference is. The selection committee will meet during the GMEA In-Service and all choirs chosen to perform will be notified by January 15, 2000. This should help those preparing performances to use the rest of the school year to prepare for the summer performance. Another new high anticipated change, at least by me, is that of an annual membership meeting. Marcia Laird, president of GMEA, has graciously agreed to let ACDA use a room in the Civic Center to have a meeting of our entire membership. I think this will prove to be a wonderful opportunity for everyone to get involved. Our chapter has recently gotten the news that we are the fastest growing chapter in the Southern Division of ACDA. While we are the third largest in our division, we are quickly approaching the membership of North Carolina and Florida. Why don't you take it upon yourself to bring just one new member into ACDA this year? Remember, we are an organization of Choral Directors, not college professors or high school choral directors. Our membership includes those who help all persons at every age level and voicing possible learn to sing better. This is what ACDA is all about. Because we are often the last to know about changes in our own membership, Tom Yackley is helping to set up a membership database that we can keep current. Please fill out the membership form mailed to you and return it so that we can keep our records current. Yes, the times they are a-changin', and I, for one, know it's for the better. Please be patient during this time of change and who knows you may even like it! – Susan Patterson Cotton, *President*

## WHY MUSIC? – *Charles Osgood*

It has often been said that "all the smart kids are in music." What we now find is that it is actually the music programs that are helping to make smarter students.

Did you know that students who participate in music programs in schools score 45 points higher on the verbal and 37 points higher on the math portions of the SAT tests than students who do not? The gap in scores between music and non-music students widens with the length of time students study music.

Even very young children benefit from music education. Researchers today at the University of California at Irvine have established the first cause and effect link between music making in three-year-olds and higher brain function. Children who study music benefit from enhanced spatial and abstract reasoning skills, which means children who study music will perform better in other core subjects, such as math and science.

Not only does participation in music help a child's overall intellectual development, which corresponds to higher grades and better test scores, but music teaches a child critical skills that are important in today's workforce: self discipline, teamwork, problem solving skills, self-esteem and self-expression.

If participation in music making will provide your son or daughter with increased knowledge, improved intellectual development, and high test scores and grades, and if learning how to play a musical instrument or sing in a choir will teach them many of the critical skills demanded in today's workforce

... it seems logical to me that we insist on a sequential music program in all of our schools for all of our children. And most Americans agree. In a recent Gallup survey, a full 93 percent of Americans feel that music is part of a well-rounded education and that communities should provide the financial resources to support these programs in the schools. As citizens, parents, and teachers, we want our children to receive the best education possible. We want decisions to be made that are in the best educational interest of our children.

Many of today's finer schools already know that music is an irreplaceable part of a balanced education. And as part of our national educational goals, music and the other arts are recognized as a core subject – equal partners with English, math, and science. There is every educationally sound reason to keep music programs in our schools. Shouldn't the children of your community have access to the same high quality of education as other schools across this state and across the nation? The choice is yours. I am sure that you will agree with me that based on the facts, music is necessary for a sound education.

I urge you to get involved in your community. Contact your local school board and let them know how important music programs are to your children's education. Insist that your children have the equality education they deserve. Music ... for a sound education.

I'm Charles Osgood.

(Reprinted from *Cantate California*)

# PROMOTING WOMEN'S CHOIRS IN YOUR AREA

## – Emily Floyd

### Listening to other choirs



Is it not our job as choral conductors to promote the art of choral singing? How many of us can say that the members of our choirs attend choral performances on a regular basis? As choral directors we spend many hours honing our conducting skills and expanding our musical horizons. And while we spend considerable time listening to and learning from other choral groups, the members of our choirs do not have the same exposure. One of the easiest ways to increase their exposure is to bring the choirs to you. So, I suggest organizing a choral festival.

### Listening to other women's choirs

The members of your women's choir probably have heard more mixed choirs than women's choirs. So, I recommend inviting other women's choirs from your area to join you in a sharing experience. School choirs, community choirs, and professional groups from your area are all resources you can draw from. In the Atlanta area, several high school women's choirs join together to share with a college women's choir in a performance setting. It has been a very rewarding experience, and it is perhaps the only time during the year that these women have the opportunity to hear other women's choirs.

### Establishing your own women's choir festival

Your women's choir festival is limited only by your resources and creativity. You may decide that keeping it simple helps to work it into your busy schedule, or you may decide to put a lot of energy into this project and make it the focus of your year. Either way, make sure that it is a comfortable fit for the choirs and directors involved.

### Sample schedule

- 5:00-5:45 Choirs take turns warming up in the performance space
- 5:45-6:30 Choirs briefly rehearse a combined piece to be performed at the end of the festival
- 7:30 Concert: Each choir performs three selections. All choirs combine for the final selection.

This sample schedule is both simple and manageable.

### Things to consider when organizing a festival

Who should you invite to participate? Where will the performance be held? How can you make it a sharing experience rather than a competition? How much "prep" time and planning is involved?

### Share your experiences

If you have any ideas or experiences to share, share them with a friend.

– Emily Floyd, *Women's Choir Repertoire and Standards Chair*

### An Arts Advocacy Resolution

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and Whereas serious cutbacks in funding and support have steadily eroded arts institutions in our country; be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.

# ACDA SOUTHERN DIVISION CONVENTION

*A Tribute to Robert Shaw*

- **A Heritage of American Hymnody**
- **Honor Choirs**
- **Interest, Reading, and Roundtable Sessions**
- **Pre-Convention Performance by *The Concordia Choir***
- **Commissioned Choral Works**
- **Exhibits**

THE CONCORDIA CHOIR—Rene Clausen, Conductor • THE ROBERT SHAW SINGERS—Ann Howard Jones, Conductor • UNIVERSITY OF MISSISSIPPI WOMEN'S GLEE—Jean Jordan, Conductor • CEDAR SPRINGS PRESBYTERIAN CHURCH CHAMBER SINGERS—Glenn Priest, Conductor • UNITED STATES AIR FORCE SINGING SERGEANTS—TSG David Farwig, Conductor • WINTHROP JAZZ VOICES—Robert Edgerton, Conductor • CHARLOTTE CHILDREN'S CHOIR—Sandy Holland, Conductor • EAST GASTON HIGH SCHOOL CONCERT CHOIR—Kenny Potter, Conductor • SHENANDOAH VALLEY CHILDREN'S CHOIR—Julia White, Conductor • MISSISSIPPI COLLEGE CHAMBER CHOIR—James Richard Joiner, Conductor • BELLE CHANSON, DREYFOOS SCHOOL OF THE ARTS—Arlene Sparks, Conductor • GRIMSLEY HIGH SCHOOL SINGERS—Marta Force, Conductor • JUBILATE—Nelson Hall, Conductor • FLORIDA BAPTIST SINGING MEN AND WOMEN—Bob Borroughs, Conductor • UNIVERSITY OF KENTUCKY WOMEN'S CHOIR—Lori R. Hetzel, Conductor • CHARLESTON RENAISSANCE ENSEMBLE—Valerie Bullock, Conductor • VOCAL ARTS ENSEMBLE OF DURHAM—Rodney Wynkoop, Conductor • ST. JOSEPH CHURCH CHOIR OF COLUMBIA, SOUTH CAROLINA—Teresa Riley, Conductor • CEDAR SPRINGS PRESBYTERIAN CHURCH SANCTUARY CHOIR—Glenn Priest, Conductor • FIRST BAPTIST CHURCH ADULT CHOIR OF GREENVILLE, SOUTH CAROLINA—Glen Adkins, Conductor • MASTER CHORALE OF TAMPA BAY—Jo-Michael Scheibe, Conductor • UNIVERSITY OF ALABAMA CONCERT CHOIR—Sandra Willets, Conductor • GREENVILLE HIGH SCHOOL MEN'S CHORUS—Kathy May, Conductor • Sumter High School Jazz Singers—Patti Croft, Conductor • NEW ORLEANS CHILDREN'S CHOIR—Cheryl Dupont, Conductor • Georgia's own:

**BROOKWOOD HIGH SCHOOL *BEL CANTO***

**Susan Cotton, Conductor**

2000 SOUTHERN DIVISION  
CONVENTION – ACDA  
in Orlando, Florida  
March 1-4, 2000  
Preregistration deadline:  
January 10, 2000  
REGISTRATION FEE: \$105.00

**Special airfare with Delta Airlines: 800-241-6760**

**Preregistration Deadline: January 10, 2000**

**Wednesday, March 1 – Saturday March 4, 2000**

**in Orlando, Florida**



ACADEMIC EXCELLENCE

GEORGIA SOUTHERN  
UNIVERSITY

MUSIC DEPARTMENT

# Singing

at

# SOUTHERN

*For entrance audition or  
scholarship information:*

Dr. Rodney Caldwell  
Director of Choral Activities  
P. O. Box 8052  
Statesboro, GA 30460  
(912) 681-0616  
[caldwell@gasou.edu](mailto:caldwell@gasou.edu)  
[www2.gasou.edu/music](http://www2.gasou.edu/music)

# UNDERSTANDING BASIC COPYRIGHT LAW

There are several copyright laws of which a performing organization needs to be aware. The consequences of not following them can lead to hefty fines (tens of thousands of dollars) and, in some cases, imprisonment. These penalties can be levied against individuals within an organization as well as the organization as a whole. Thus, individual board members may face fines and imprisonment for copyright violations.

For nonprofit performing groups, most copyright infringement damages include statutory damages and an award of profits to the defendant. Statutory damages are usually large fines and, in some cases, imprisonment. Explanations of the possible damages for copyright violations are listed include:

“Damages for copyright infringement fall under four categories, all of which may be used against a defendant: 1) **injunction**, where the court prohibits the distribution of the infringed music, 2) **statutory damages**, where a set amount of money times the number of copyright infringements is levied against the defendant, 3) **actual damages**, where a song becomes “tarnished” from the infringement such that it is not as valuable, and 4) **award of profits**, where lost profits are awarded the plaintiff.”

Below are some applications of the copyright law that a music performance organization must follow to be in compliance:

**1. Sheet music.** It is illegal to copy sheet music *by any means* without the written permission of the copyright owner (even for music out of print). The publisher usually owns

the copyright. If permission is needed, first call the publisher and they will tell you if they own it (if they don't own it, they can usually give you the owner's phone number and address.) Most publishing companies have 1-800 numbers with individual's dedicated to copyright questions. If the music is in the public domain, they will tell you so. However, if you cannot find the copyright owner, you are out of luck. *You still cannot make copies.*

**2. Performance licenses.** You must have written permission from the copyright owner to publicly perform their music (there are *some* exceptions for churches and public schools). For example, if your chorus performs twelve compositions for a concert, you need twelve letters from each owner giving you permission to perform. Purchasing their music does not give you permission to perform their music. Fortunately, this work can be simplified by purchasing a “blanket license” from a performing right organization. There are three such organizations that provide this service:

ASCAP 3350 Cumberland Circle, Suite 1890, Atlanta, GA 30339, 800-505-4052; BMI 10 Music Square East, Nashville, TN 37203, 800-925-8451; SESAC 55 Music Square East, Nashville, TN 37203, 615-320-0055.

**Note: a particular composition is listed with only one performing right organization.** So to perform most compositions, you need blank licenses from all three performing rights organizations (BMI and ASCAP will cover about 80% of all published compositions).

These organizations post their listed compositions on the net. You may also call them to see if a particular composition is listed. Some sheet music has its performing rights organization printed on the first page (you'll see ASCAP or BMI printed by the title or composer). If the composition you wish to perform is not listed with a performing rights organization, you must get written permission from the copyright owner to perform it, unless it's in the public domain. If you can't find the owner, you are out of luck. **You cannot perform the music.** The cost of a blanket license depends on the seating capacity for your concert. BMI's minimum fee is \$150 per year, for example.

**3. Mechanical license (recordings).** You must have written permission from each copyright owner to record their music on audio recordings (even if the recordings are not for sale). This applies to live concerts as well as studio recordings. Usually, the copyright owners are to be paid for each recording distributed, so accounting becomes very cumbersome. There are no blanket licenses to simplify obtaining copyright permission, but many publishers who own the copyrights will use the Harry Fox Agency (711 Third Avenue, NY, NY 10017; 292-370-5330) to set and collect their fees.

**4. Nontheatrical license (videos).** You must have permission to videotape (or film) a concert. The procedure is the same as for Mechanical Licensing, and The Harry Fox Agency also represents the publisher for setting and collecting fees.

## FOR MUSIC ORGANIZATIONS – *Paul Stuart*

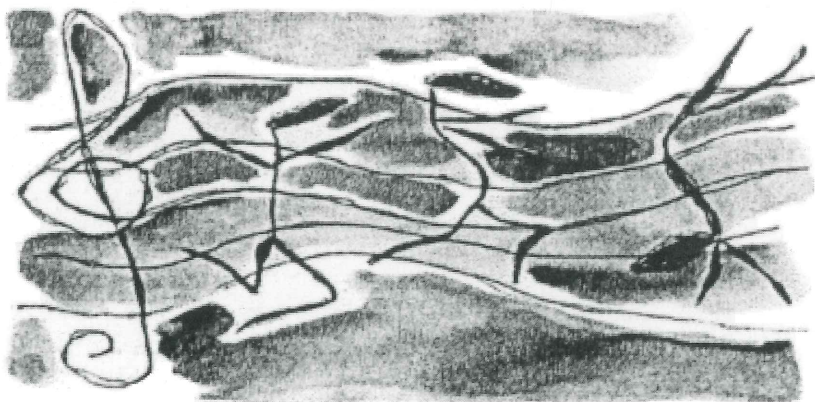
**5. Musician's rights.** You must have written permission to record or videotape a performing artist. For many small nonprofit performing groups, artists will willingly do so and without a fee. However, many will want remuneration if the recordings will be sold. Two common approaches are to pay an extra fee up-front or to pay a royalty to the artist for each recording or video distributed. There are no standard fees, but if the artist belongs to a union, their union may have an established recording fee for its members. Some musicians will refuse to be recorded even if they are offered a fee. They simply will not risk their reputations for recordings that aren't made under professional or studio conditions.

If a radio or television stations airs your concert, the stations themselves are responsible for obtaining the necessary permission and paying the fees for the broadcast. But your music organization is till responsible for the performance of *the concert* even though the broadcast is of the same concert). I have found the above agencies very helpful in these complex matters.

If you want to record or videotape, call the Harry Fox Agency and ask for a customer representative. Also, for questions on blanket licenses for performances, ASCAP, BMI, SESAC. Some good resources can be found in the library or the bookstore. Two that I use are *The Musician's Business and Legal Guide* by Mark Halloran

and *This Business of Music* published by Billboard. I also use an attorney who specializes in entertainment law (most attorneys aren't very knowledgeable about his complex field – you need one who really knows entertainment laws.) But beware of your colleague's advice! Many people are unclear about copyright laws and they continually infringe upon them. I have known others who willfully break some copyright laws because they disagree with them. One is free to disagree with a law and lobby for its change, but one is not free to break a law. Your colleague breaking the law does not justify you breaking the law.

### *Music in the Mountains*



### *Elevate Your Aspirations*

**FINE ARTS SCHOLARSHIP DAY**

**February 19, 2000**

---

**YOUNG  
HARRIS  
COLLEGE**

---

**CONTACT:**

Jeffrey Bauman  
Music Department  
Young Harris College  
P.O. Box 68  
Young Harris, GA 30582  
800-241-3754, ext. 5155  
email: [jbauman@yhc.edu](mailto:jbauman@yhc.edu)

## THE CHORAL TECHNIQUES OF RENE CLAUSEN – *Todd Guy, Indiana Wesleyan University (Marion, Indiana)*

In April 1996, Todd Guy conducted extensive interviews with Dr. Clausen pertaining to his compositional process and his approach to choral techniques. In the portion of the interview included below, Clausen discussed his approach to rehearsal planning and preparation.

**TODD GUY:** How much time should one spend in score study and rehearsal preparation before they actually stand in front of the ensemble?

**RENE CLAUSEN:** I can honestly say that I do this. This is not, do as I say and not as I do. I try to have the pieces I am working on memorized by the time I introduce them to the choir. Really work hard during the summers at preparing the scores. I do this so I have a good understanding of the score. I want to know where I want the piece to go. I try to have good vision of the piece, so I am efficient in the rehearsal. My style in the choral rehearsal is not to stand behind the music stand. I am constantly moving around.

**TODD GUY (TG):** And what are you doing while you are moving?

**RENE CLAUSEN (RC):** I am listening, conducting, and animating. To do this, I have to be out of the score. In my conducting class, there are two times in the semester that the students must conduct from memory. This is important so they do not simply bury their heads in the score. When their heads are into the score that is what their choirs heads do also. I have just noticed over the last couple years that if I have a piece memorized and they are just learning it, then they sing with much more eye contact. The more I own the score from the beginning the more positive tension than negative tension there is in the group. In many cases, the music stand is the last refuge of the mediocre. It is easy to get behind that music stand and bury your face in the score. We simply cannot do this. A conductor cannot learn the music with the choir. It is the responsibility of the choral conductor to know the music before they get in front of the ensemble.

**TG:** Do you do a complete harmonic analysis of the score?

**RC:** In some pieces, I will do a complete harmonic analysis if I think there are problems involved. I will ask myself why there are problems such as “is it harmonic, is it rhythmic?” The only way one can answer these problems are through a close analysis of the score. I will write in the score what needs be written in the score. Sometimes I will write the harmonic analysis in the score because I feel that the composers is doing something interesting at that point. This is not so much for the choir, but for my own interest in composition. My scores are full of red marks, but it is usually pointing from one section to another relating to pitch entrances, balance, theme, problem spots and accidentals. The formula I use, and I learned this early on, is to make sure I sing every part, unaccompanied. I do this so I can find the potential problem spots. So as a conductor I know where they are. And I mark these spots by placing a little circle around that area. If I prepare the score adequately, then there is never enough time in a rehearsal to work on everything that I want to do with that piece. So I really have a definite process with all of this. The other thing that is important is that the kids know to leave me alone every day between 4:00 and 4:30. This is my preparation time. I spend this time conducting in front of the mirror. I ask myself, “Is my gesture showing what I think I am showing?” I am always checking myself in the mirror.

**TG:** Do you have a specific goal for each rehearsal and a specific goal for each piece?

**RC:** I used to more than I do now. In the past, I would write out what I was going to work on, but that frustrated me because I would change. Now what I do is I will write out a plan for the day and then as I go along in the rehearsal, I check things off that I actually did. If it is not checked, then I know that next day that I will start with the things I did not get to the previous day.

**TG:** How much of the broad base of knowledge, that you have gleaned from score study, do you pass on to the choir in rehearsal?

**RC:** Quite a lot, and much more than I used to. I will talk a lot at the beginning of a piece and put the piece into perspective for the choir. It is important for me to know that the choir knows that they are not just imply singing a lot of pitches and words. I find that placing the piece in context for the choir, when they begin the piece, is extremely helpful in their understanding of the piece. I will talk about the composer, the political aspects that surround the piece, and a little about the performance practice of the time I want the students to understand the piece’s place in time, in music history. This is important so that they begin with a wider perspective than just notes and rhythms.

**TG:** How much do you use the piano in your rehearsals?

**RC:** Well, I don’t have an accompanist. I will divide the pieces between members of the choir who play piano. In fact, we only have a little upright piano in our choral rehearsal room. I try to have the choir read a piece a cappella. I tell them that we will only stop if we completely fall apart. I want them to make big mistakes, to be bold in their sightreading of a piece.

**TG:** Where do you see the future of choral conducting leading?

**RC:** Depending upon the day, I have different answers. There are times that I am very optimistic about choral conducting and choral music specifically. I think the audience for serious choral music is becoming narrower rather than richer. I think we will see more specialized groups. The Dale Warland Singers are the most recognized, but I think there are many more across the country. Many people who would be excellent high school choral directors are not doing that. They are forming small-specialized semiprofessional groups, because they cannot do what they want to do with a high school choir. I think that this is bad. I think in too many situations music education, in the real sense of the term, has turned into really the entertainment department. And often, perspectives of high school administrators, and I do not want to make a blanket statement, but often that is how the music department is viewed. This is a battle that sometimes is the reason many of the best and the brightest of the musicians do not go into high school music education. When you have less talented people there, they are not creating the music that could be made. We are in the time frame right now of deciding how important are the “arts” in public school instruction. What is it that the “arts” bring? We have to decide to find that if we let it slip toward entertainment, that is when it will, in relationship to the three ‘R’s, be easy to cut it out of the curriculum. We do not realize as a country how much we need music. The balance between right and left brain is vital. Einstein said at the end of his life, that it was not the capacity for absorbing knowledge that was his greatest success, but it was his ability to intuit and to imagine. Music and art bring that right brained nurturing ability to imagine. I am very afraid of that being cut from the curriculum. But on the flip side of this, I am very optimistic when I am around students who have a great passion for choral music and music education.



THE SHORTER CHORALE IN  
EL ESCOURIAL, SPAIN



THE SHORTER CHORALE  
OUTSTANDING PERFORMANCES

- Glinka Hall – St. Petersburg, Russia
- Carnegie Hall debut
- Spivey Hall debut (only collegiate ensemble to consecutively sell-out Spivey Hall six times)
- Polish Radio Hall – Wroclaw, Poland
- Philharmonia Hall – Walbrzych, Poland
- St. Lorenz Basilica – El Escourial, Spain
- Teatre Fortuny – Reus, Spain
- La Madeleine – Paris, France
- Le Crypte Fourvière – Lyons, Paris
- First American Choir to sing at the original Kremlin in Novgorod, Russia
- State and Regional Conventions:  
American Choral Director's Association  
Georgia Music Educator's Association  
National Association of Teachers of Singing
- A Coeur Joie, the only American choir selected to perform
- Resident opera chorus at the Hellbrunn Festival – Salzburg, Austria
- Seven artistic tours of Europe

Major works (1990-2000)

Brahms: *Requiem* / Brahms: *Alto Rhapsodie*

Bernstein: *Chichester Psalms* / Britten: *Rejoice in the Lamb*

Copland: *In the Beginning* / Corigliano: *Fern Hill*

Durufle: *Requiem* / Händel: *Messiah*

Lauridsen: *Mid-Winter Songs*

*Les Chansons des Roses*, and *Madrigali*

Orff: *Carmina Burana*

Pinkham: *Christmas Cantata*

Vaughan Williams:

*Dona nobis pacem*,

*Mass in g minor*

OUTSTANDING VOICE AND  
KEYBOARD INSTRUCTION:

METROPOLITAN OPERA GUILD  
AUDITIONS (MET)

- 22 State MET Winners
- 10 Southeastern Regional MET Winners
- 10 National MET Semi-Finalists
- 4 National Winners

MUSIC TEACHERS NATIONAL  
ASSOCIATION (MTNA) COLLEGIATE  
ARTIST PERFORMANCE  
COMPETITION

- 10 Regional Winners
- 10 MTNA National finalists
- 3 MTNA National Winners

MOBILE OPERA COMPETITION

- 3 Winners

GRAND PRIX LYRIQUE DE MONTE-CARLO,  
MONACO

- 1 Winner le prix du public

AMERICAN INSTITUTE OF MUSICAL  
STUDIES (AIMS), MEISTERSINGER  
COMPETITION, GRAZ AUSTRIA

- 1 First Place

NATIONAL ASSOCIATION OF  
TEACHERS OF SINGING (NATS)

- 72 State First Place Winners since 1982
- 84 Regional First Place Winners since 1982

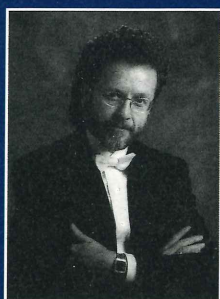
GEORGIA MUSIC TEACHERS  
ASSOCIATION (GMTA)

- 13 First Place Winners in Voice since 1985
- 12 First Place Winners in Piano since 1981
- 6 First Place Winners in Organ since 1981
- 2 First Place Composition Winners

NATIONAL FEDERATION OF MUSIC CLUBS  
(NFMC)

- 1 State Winner in Voice
- 2 State Winners in Organ
- 1 State Winner in Piano
- 2 Southeast Regional Winners in Organ
- 2 National Finalists in Organ

Former students have won contracts singing with the Metropolitan Opera, New York City Opera, San Francisco, Houston, New Orleans, Pittsburgh, Sarasota, Birmingham, Augusta, Banf, Bremen, Dortmund, Düsseldorf, and Plauen Opera Companies



Dr. John Ratledge



Dr. Martha Shaw

# MERCER UNIVERSITY

*Heritage • Tradition • Excellence*  
**MUSIC AT MERCER**

## OUTSTANDING FACULTY

who are specialists in their field

*Conducting • Music Education • Performance • Music Theory • Music History •  
 Composition • Voice • Winds • Percussion • Piano • Organ • Harpsichord • Guitar*

## BROAD RANGE

of large and small ensembles

*Mercer Singers • University Choir • Opera Workshop • Wind Ensemble • Jazz Combo •  
 Chamber Singers • Brass Ensembles • Woodwind Ensembles • Percussion Ensemble*

## UNDERGRADUATE DEGREE

offerings varied for undergraduate needs

*Bachelor of Music Education • Bachelor of Music in Performance •  
 Bachelor of Music in Sacred Music • Bachelor of Arts in Music*

## SCHOLARSHIP OPPORTUNITIES

*Academic and talent based scholarships available*

Mercer University encourages students to visit the campus and attend classes and rehearsals before scheduling their audition.

*For further information and audition schedules, contact:*

Dr. John Roberts, Chairman

Mercer University Department of Music

1400 Coleman Avenue, Macon, Georgia 31207

1-800-MERCER-U (Out of state) • (800) 342-0841 (In Georgia)

Roberts\_JN@Mercer.Edu

*Mercer University is an accredited institutional member of the  
 National Association of Schools of Music.*

*Mercer University is an equal educational and employment  
 opportunity institution.*

## ACCOMPANYING RECOGNIZED AS “COLLABORATIVE ART” – *Dr. Susan Matteson*



The 1999 summer issue of *Eastman Notes* (Eastman School of Music's Office of Development and Public Affairs semiannual publication) had a feature article with a title near and dear to the hearts of all accompanists: "Accompanying Gets Attention." The article recognized Jean Barr, professor of accompanying and chamber music at

Eastman, in her new role as chair of the recently formed Collaborative Arts area within the Music Teachers National Association. Perhaps of special interest for ACDA members was the article's mention of the more-than-usual amount of attention the art of accompanying received at the 1999 National Convention of the MTNA: not just one, but several programs spotlighted the accompanist, even including the Sunday evening concert "Celebration of the Collaborative Arts," dedicated to Gwendolyn Williams Koldofsky, who is recognized as the first educator in America to create a degree program dedicated to developing the specialized skills required for accompanying.

Accompanists, or the bulkier but more appropriate title "collaborative performing arts," do, indeed, require specialized skills. My own accompanying career began some 30 years ago when as a freshman in high school, I was privileged to play for the school's three choruses. Here, I first learned how to accompany warm-ups, and to give pitch cues, both relatively simple tasks. However, reading from open score was another story, as was my conductor's request that I transpose the *Hallelujah Chorus* into D-flat major! (Another lesson gratefully learned at an early age – D to D-Flat on the piano is not so bad, and even more thrilling, the ability to do this when it mattered made up for all those years of practicing the D-Flat Major scale.)

It was apparent to me that I was gaining tangible keyboard skills, but what I didn't realize until many years later was that I also was learning many intangible and collaborative skills: more of those neuron connections music-making builds so well: ear training, flexibility patience, self confidence, and even a bit of mind reading. (This came in handy many years later while "collaborating" with a particularly demanding – i.e. difficult to work with – conductor). Looking back, I am very grateful for those early challenges.

Who knows how many times my high school conductor had to adjust to my tempo, but thanks to his and others' encouragement and faith in me, I have many fond memories of those early days at what has become my favorite way to make music – accompanying.

As with all musical activity, accompanying is its own art form. It requires not only a solid technique on the instrument at hand (it is invaluable for accompanists to have training in organ and harpsichord as well as piano), a working knowledge of musical styles, extensive musical theory background, and of course, musical sensitivity. But it is the many intangible skills that one develops through the activity of accompanying, in *combination* with the musical attributes listed above, that makes being a collaborative performing artist so appealing to me: an acute awareness of others, mixed with a healthy sense of self (or at least as healthy as one can muster at the moment), quick and focused thinking (I have covered for a soloist's miscounting more times than I'd like to remember!), flexibility, and the ability to respond to an especially inspired soloist or conductor, so as to contribute to "the moment" rather than hold it back, to name just a few.

And yet, accompanists have been taken for granted, even by themselves. While it is certainly true that some performers are just not meant to be in the sidelines, those born for the task, and who have had well-planned training and a variety of opportunities, truly have the best seat in the house – on the bench.

•Georgia ACDA Summer Conference  
Friday and Saturday  
July 28 and 29, 2000  
Spivey Hall  
Clayton State College and University

•Don't miss ACDA's First Annual Membership  
Meeting to be held at GMEA In-Service  
Conference – Savannah, Georgia  
January 2000  
Look for us in the program!

•Southern Division ACDA  
March 1-4, 2000 – Orlando, Florida  
Brookwood High School's *Bel Canto* performing

# ACDA OF GEORGIA EXECUTIVE BOARD DIRECTORY

## PRESIDENT—Susan Cotton

1615 Holly Lake Circle—Snellville 30278  
770-972-7983 (h) 770-978-0572 (w)  
FAX: 770-978-0844  
spcotton@aol.com

## VICE-PRESIDENT AND

## PAST PRESIDENT—Norma Raybon

1090 Court Drive Apt. H—Duluth 30096  
770-921-0480 (h) 770-921-8512, ext. 22 (w)  
FAX: 770-381-1739  
norma@mpumc.net

## BOY CHOIRS—Michael Braz

106 Pine Bluff Drive—Statesboro 30458  
912-764-5401 (h) 912-681-5397 (w)  
FAX: 912-764-4610  
mbraz@gsaix2.cc.gasou.edu

## CHILDREN'S CHOIRS—Martha Shaw

312 E, 7th St. #14—Rome 30161  
706-292-0661 (h) 706-233-7247 (w)  
FAX: 706-236-1517

## COLLEGE & UNIVERSITY CHOIRS— Rod Caldwell

118-B Winding Way—Statesboro 30460  
912-764-5570 (h) 912-681-0616 (w)  
FAX: 912-681-0583  
caldwell@gsvms2.cc.gasou.edu

## ETHNIC & MINORITY CONCERNS

**Kathy Wright—Moultrie**

## MIDDLE SCHOOL—Cristy Ray

2163 Wood Glen Lane—Marietta 30067  
770-977-0967 (h) 770-643-3333 (w)

## MALE CHOIRS—John Broman

3777 River North Drive  
Gainesville 30506  
770-531-7962 (h) 706-864-1431 (w)  
FAX: 706-864-1429  
jbroman@nugget.ngc.peachnet.edu

## MEMBERSHIP—Tom Yackley

100 Founders Cove—Alpharetta 30022  
770-667-8464 (h) 770-442-1529 (w)  
tyackley@avana.net

## MUSIC AND WORSHIP—Bryan Black

5314 Hamilton Street  
Stone Mountain 30083  
770-498-7891 (h) 770-938-0661 (w)  
FAX: 770-938-0668  
bryanblack@yahoo.com

## NEWSLETTER—John Ratledge

15 Oakfield Drive SE—Rome 30161  
706-295-3727 (h) 706-233-7286 (w)  
FAX: 706-233-7359 or 706-236-1515  
henrygrave@aol.com (w)  
JRatl62656@aol.com (h)

## PRESIDENT'S COUNCIL—

**Kevin Hibbard**

103 Lakewood Drive—Carrollton 30117  
770-834-9033 (h) 770-836-4336  
FAX: 770-836-4772  
khibbard@westga.edu

## SENIOR HIGH CHOIRS—Dan Bishop

18 Lakemoore Drive—Rome 31061  
706-802-0428 (h) 706-236-0457 (w)

## SECRETARY—Kathy Bizarth

71 Autumn Lane—Newnan 30263  
770-254-8126 (h) 770-254-2885 (w)  
FAX: 770-254-2885 (call first)

## TREASURER—Charles Claiborne

3127 Wills Street—Smyrna 30080  
770-433-0561 (h) 770-975-4261 (w)  
FAX: 770-975-4242  
cclaiborne@mindspring.com

## TWO-YEAR COLLEGES—Sam Spears

122 Brooks Street—Royston 30662  
706-245-72261 (h) 706-245-7226 (w)  
FAX: 706-245-4424  
sspears@emanuel-college.edu

## WOMEN'S CHOIRS—Emily Floyd

2612 Paces Place Apt. F—Atlanta 30339  
770-432-2046 (h) 770-528-6638 (w)  
RAFNOW@mindspring.com

## YOUTH & STUDENT CONCERNS—

**Shaun Amos—Morrow**

## ADVERTISING RATES

**FULL PAGE (7.5" x 10") — \$175.00**

**THREE QUARTERS OF A PAGE  
(7.5" x 7.5") — \$100.00**

**HALF PAGE (7.5" x 5") — \$75.00**

**QUARTER PAGE/Half Column  
(3.5" x 5") — \$50.00**

**SMALLER ADS, per column inch —  
\$25.00 (per inch)**

**Send materials copy ready and on  
disk to the Newsletter  
Editor before the deadline dates.**

## **Georgia Sings!**

Georgia ACDA Newsletter  
The American Choral Directors Association  
John Ratledge, Editor  
Shorter College Box 2030  
315 Shorter Avenue  
Rome, Georgia 30165

H: (404) 294-6837

Lyn Schenbeck

**BULK RATE  
U.S. POSTAGE  
PAID  
Permit No. 37  
Rome, Georgia 30165**